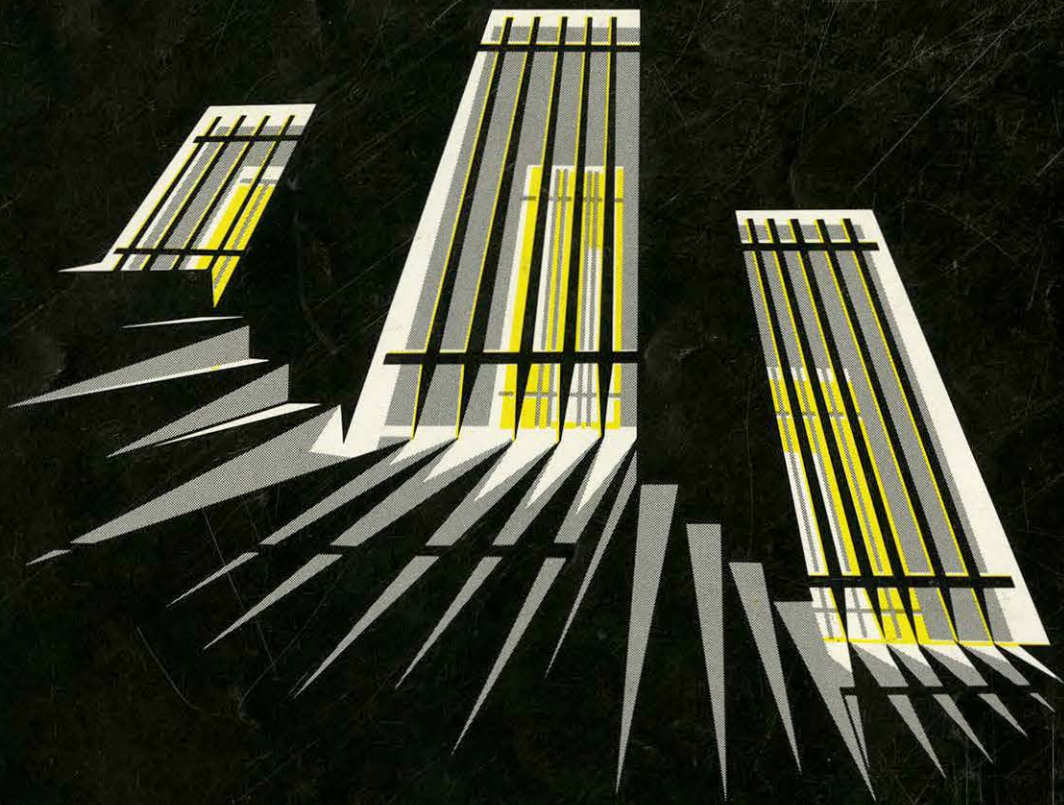


1988

ROODEPOORT  
STADSOPERA/CITY OPERA



BEETHOVEN





'IN ART, REBELLION IS CONSUMMATED AND PERPETUATED IN THE ACT OF REAL CREATION, NOT IN CRITICISM OR COMMENTARY.'

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**ROODEPOORT  
CITY OPERA / STADSOPERA**

*presents / bied aan*

**FIDELIO**

*in*

**GERMAN / DUIJS**

(OPERA IN TWO ACTS / OPERA IN TWEE BEDRYWE)

**LUDWIG VAN BEETHOVEN**

(1770-1827)

**Libretto: Johann Sonnleithner**

**First Performance / Eerste Opvoering**

**THEATER AN DER WIEN**

**VIENNA / WENEN**

**20 November 1805**

Music Director and Conductor/  
Musiekdirekteur en Dirigent

WEISS DOUBELL

Director/Regisseur

EVELYN DALBERG

Orchestra Leader/Konsertmeester

CHARLOTTE POTGIETER

Orchestra/Orkes

PRO MUSICA

Repetiteur and Assistant to the Music Director/  
en Assistent vir die Musiekdirekteur

DEBRA GOLD-DORFMAN

Production Manager/Produksiebestuurder

ANDRI RAVENSCROFT

Lighting Designer/Beligtingsontwerp

MARK CUMMING

Wardrobe Mistress/Garderobemeesteres

ILLASHA KOK

Stage Manager/Verhoogbestuurder

GERRIT VAN WYNGAARD

Poster Designer/Plakkaatontwerper

CAREL VAN DER WESTHUIZEN

*First presentation in the Transvaal  
Eerste aanbieding in die Transvaal*

**PREMIÈRE : 11/07/88**

This first Transvaal production of **Fidelio** was made possible by the generous sponsorship of United Building Society and South African Airways.

Hierdie eerste Transvaalse produksie van **Fidelio** is moontlik gemaak deur die ruim borgskappe van die United Bouvereniging en die Suid-Afrikaanse Lugdiens.





GFBM&B 60891

5 ○ ○ ○

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# ROLVERDELING / CAST

(In volgorde van verskyning / In order of appearance)

JACQUINO  
MARZELLINE  
ROCCO  
LEONORE  
DON PIZARRO  
DON FLORESTAN  
DON FERNANDO

\* DUNCAN BOUWER  
SALLY DU RANDT  
\*\* ØYSTEIN LILTVED  
MARITA NAPIER  
\*\*\* HANS VAN HEERDEN  
\*\*\*\* GEORGE KOK  
WERNER NEL

Eerste gevangene/First prisoner  
Tweede gevangene/Second prisoner

COERT GROBBELAAR  
\*\*\*\* JOHAN VANDENHEEVER

Met vriendelike vergunning van/By kind permission of

\* KRUIK/CAPAB  
\*\* NARUK/NAPAC  
\*\*\* SUKOV/S/PAOFS  
\*\*\*\* TRUK/PACT

## KOOR/CHORUS

Johannesburg Bach-koor/choir

**Sopranos:** J Ackerley; A Ramsay; S Mertens; R Beutel; A Britz; A Campbell; L de Villers; I Cannon; P Topp; E Macy; H Hofmeyr; K Wilkens; K von Loeper

**Altos:** K Leon; N Sutherland; Y Hastog; A Henderson; R Hefftner; S Brauer; H Niederheitmann; J Sadler; S Turner; Y Garson

**Tenors:** H Leichter; P Kerr; W Witoohi; B Henderson; D Thorpe; P Praschma

**Basses:** D Kinghorn; R Hartog; M Bohr; K Fuller; D Sadler; M Martinson; D Cannon; B Hefftner; R Fossati; R Lynes; R Nicolson.

## CÔR MEIBION CYMRU / WELSH MALE CHOIR OF SOUTH AFRICA

**Tenoor/Tenor:** R Clayton; R Prytherch; I MacQueen; P Luker; E Parker; F Brooks; F Bailey; R Davis; E Davies; L Baker; S Edmunds; R Hughes; W Stokes.

**Bas/Bass:** S Toms; W De Beer; A Andrews; D Rawlinson; J Richards; H Beckton; J Beckton; B Bottger; N Brown; H Kruger; G Mcevoy.

## RANDBURG MANNEKOOR / MALE VOICE CHOIR

**Tenor/Tenoor:** Paul Bakker; Bart Barlow; Rudolf Gouws; Johan Hefer; Charles Liebenberg; Chris Röhm; Ferdi Röhm; Johan Schoeman; Ian van der Merwe; Ian van Rensburg; Hennie Alberts; Andre Heyns; Jan Labuschagne; Simon Overbeek; Hannes Sauermann; Nico Schepers; Henk Schoeman; Tom van As; Nico van Zijl.

**Bass/Bas:** Johan Drotschie; Piet Erasmus; Pieter le Grange; Peet Strydom; Hennie van Rensburg; Henk Winter; Jo Botha; Hennie Geyster; Fritz Schoeman; Chris van Rooyen.

## ROODEPOORT STADSOPERA KOOR / CITY OPERA CHORUS

**SOPRAAN / SOPRANO:** \* Lizl Bester; Tina Booyesen; Cecile Doubell; \* Neline du Plessis; \* Estie du Preez; \* Annamaria Lombard; Naomi Grobbelaar; Ria Vorster.

**ALT / ALTO:** Reinette de Bruyn; \* Karin de Wet; \* Liezl Hamersma; Margaret Melville; \* Christa Prinsloo; \* Elma Roering; Rina Smit; \* Karin Wandrag; Huibie Wocke

\* Lede van Hoërskool Florida Seniorkoor



## WEISS DOUBELL

WEISS DOUBELL is gebore in Smithfield in die Oranje-Vrystaat, en het aan die Potchefstroomse Universiteit gegradueer. Hy was onder meer verbonde aan die Suid-Afrikaanse Weermag as Musiekdirekteur van Die Leërgimnasium; aan die S.A. Akademie vir Wetenskap en Kuns en aan die Randse Afrikaanse Universiteit as Assistent-Registrateur en Musiekdirekteur van die Universiteitskoor. Hy het sy studies in Hamburg en Berlyn voortgesit, en was daarna Direkteur van die Vereenigingse Stadskouburg. Hy was 'n student in orkesdirigeerwerk van Henri Arends, bekende Nederlandse dirigent en leermeester. Vir die afgelope agt jaar is hy Direkteur van die Roodepoortse Stadsteater en Artistieke Direkteur van die Stadsopera by hierdie teater. Hy is Musiekdirekteur van die Pro Musica Orkes, gasdirigent van die Koor van Bernard die Martelaar en Artistieke Direkteur van die Pro Musica Musiekfees aan die Witwatersrand.

In Roodepoort het Doubell onder meer die Roodepoort Stadsopera gestig, die enigste stadsoperageselskap in Afrika, en het reeds groot sukses behaal met die ontwikkeling van 'n volledige Mozart-operasiklus wat vroeg in 1988 voltooi is. Hy het dan ook reeds baie wye erkenning ontvang, ook in die buiteland, veral as Mozart-dirigent. Hy het reeds as gasdirigent opgetree vir TRUK, SUKOVŠ en SWARUK, asook vir die Johannesburgse Bach-koor en verskeie ander musiekverenigings. In 1985 het hy 'n Nederburg-Prys ontvang vir sy bydrae tot opera in die Transvaal.

WEISS DOUBELL was born in Smithfield in the Orange Free State and graduate from Potchefstroom University. His career started in the S.A. Army as Music Director of the Army Gymnasium; he then worked with the S.A. Academy for Arts and Science. At the Rand Afrikaans University he was Assistant-Registrar as well as Music Director of the University Choir. He furthered his studies in Hamburg and Berlin, after which he was Director of the Vereeniging Civic Theatre. He was a student of orchestral conducting of Henri Arends, well-known Dutch conductor and academic. For the past eight years he is Director of the Roodepoort City Theatre and Artistic Director of the Pro Musica Orchestra, guest conductor of the Choir of St. Bernard the Martyr of Atteridgeville and Artistic Director of the Pro Musica Festival on the Witwatersrand.

In Roodepoort Doubell was the founder of the Roodepoort City Opera, the only city opera company in Africa, and achieved great success with the establishment of a complete Mozart opera cycle which was completed early in 1988. He has received wide acclaim, also internationally, especially as a Mozart-conductor. He has worked as guest conductor for PACT, PACOFS and SWAPAC, and also for the Johannesburg Bach Choir and various other music societies. In 1985 he received a Nederburg Prize for his contribution to opera in the Transvaal.





**EVELYN DALBERG**

EVELYN DALBERG is in Duitsland gebore, het aan die Guildhall School of Music gestudeer en was 'n lid van Covent Garden se aanvullende koor. Daarna het sy aan die Staatliche Hochschule für Musik in München gestudeer. Haar eerste beroepskontrak was in Koblenz, Duitsland. In 1964 het sy na Suid-Afrika gekom waar sy sedertdien oratorium, konserte en opera in al die provinsies en vir al die Rade vir die Uitvoerende Kunste gesing het.

Evelyn Dalberg het in drie operaproduksies op televisie opgetree: THE MEDIUM; SUOR ANGELICA en die titelrol in CARMEN. Sy het vier keer die Nederburg-Prys verower: in die Kaap, die Transvaal en die Oranje-Vrystaat. Sy het 'n repertorium van meer as 30 operarolle, wat insluit DORABELLA, ACZUCENA, EBOLI, ULRICA, BRANGÄNE, FRICKA, NANCY en CARMEN.

EVELYN DALBERG was born in Germany. She studied at the Guildhall School of Music in London and was a member of the Covent Garden extra chorus. She then studied at the Staatliche Hochschule für Musik in Munich. Her first engagement was in Koblenz, Germany. In 1964 she came to South Africa where since then she has sung oratorio, concerts and opera in all provinces and for all the Performing Arts Councils in South Africa.

Evelyn Dalberg has sung in three television operas. THE MEDIUM; SUOR ANGELICA and the title rôle in CARMEN. She has won four Nederburg prizes — in the Cape, the Transvaal and the Orange Free State. She has an opera repertoire of over thirty roles. Included are DORABELLA, ACZUCENA, EBOLI, ULRICA, BRANGÄNE, FRICKA, NANCY and CARMEN.



## MARITA NAPIER

Marita Napier is in Johannesburg gebore en het aan die Musiekakademie in Detmold, Wes-Duitsland studeer. Daarna het sy haar studies in Milaan voortgesit. Haar eerste professionele aanstellings was in Hanover en Hamburg.

In 1973 het Marita Napier begin om haar internasionale loopbaan uit te brei, nadat sy met haar Europese uitvoerings aansienlike sukses behaal het. Sy het in Turyn, Hamburg, San Francisco, Madrid en Londen opgetree, waar sy in Schoenberg se *Gurrelieder* onder leiding van Zubin Mehta gesing het. In die seisoen van 1973/74 het sy haar debuut aan die Royal Opera House, Covent Garden gemaak in *Der Ring Des Nibelungen*, en as Leonore in *Fidelio*. Dieselfde seisoen het sy ook haar debuut by La Scala gemaak in die rol van die Sieglinde onder leiding van Wolfgang Sawallisch en die suksesvolle rol die volgende jaar herhaal. In 1974 het mej Napier 'n sensasionele debuut in Bayreuth gehad, weer as Sieglinde. Die jaar het sy ook in Boston, Minneapolis, San Francisco, Stockholm en San Sebastian opgetree. In 1974 het sy onder leiding van Ozawa Beethoven se *Negende Simfonie* op plaat opgeneem, asook die *Gurrelieder* (wat al ietwat van 'n spesialiteit in haar repertoire geword het), gedirigeer deur Boulez.

In 1975 het Napier haar debuut in die Weense Staatsopera as Elsa in *Lohengrin*, gedirigeer deur Zubin Mehta, gemaak, asook in Berlyn as Senta in *Der Fliegende Holländer* by die Deutsche Oper. Die daaropvolgende jaar het sy die rol van Chrysothemis in *Elektra* by haar repertoire gevoeg, met opvoerings in San Francisco, Belgrado, Basel en Stuttgart.

In 1977 het Marita Napier na die Weense Staatsopera terugkeer in die rolle van Elsa, Senta en Ariadne, en het sy ook as Agathe in *Der Freischütz* in Genève opgetree. 1987 was 'n besige jaar en die jaar het sy ook na Transvaal teruggekeer om Abigaille in TRUK se produksie van *Nabucco* te sing.

Vir KRUIK het Napier in 1976 die rol van Senta gesing. In 1978 en 1981 dié van Leonore in *Fidelio*, en in 1984 die rol van Leonora in *La Forza Del Destino*. In 1983 het sy as Brünnhilde in *Die Walküre* opgetree teenoor Leonie Rysanek as Sieglinde in hierdie KRUIK-produksie. Die jaar het sy ook die rol van Lady Macbeth vir TRUK gesing en toe weer in Montreal herhaal.

In 1984 het sy in Madrid in *Fidelio* opgetree, in Berlyn en Houston in *Der Fliegende Holländer*, en in Frankfurt in Rossini se *Stabat Mater*. Sy het ook deelgeneem aan 'n heropvoering van die haas onbekende opera van Kurt Weill, *Der Zar Lässt Sich Photographieren*.

Mej Napier se loopbaan is internasionaal in die ware sin van die woord, en in 'n mate wat deur min ander sangers van Suid-Afrikaanse oorsprong geëwenaar word. Sy het by die Teatro Colon in Buenos Aires gesing, in Rio de Janeiro (Donna Anna in *Don Giovanni*), in Chili (*Tannhäuser*), by die Paryse Opera (*Der Ring Des Nibelungen* en *Mathis Der Maler*). Met haar Met-debuut in 1988 het sy die heel hoogste sport bereik. Toe het sy die titelrol in *Turandot* gesing en deelgeneem aan die nuwe produksie van *Der Ring Des Nibelungen*. Haar program vir 1988 sluit die titelrolle in *Elektra* en *Fidelio* in, en vanjaar sal mej Napier ook vir die eerste keer al drie die Brünnhildes in *Der Ring* sing — in Dallas, Stockholm en Venesië.

Marita Napier was born in Johannesburg, and studied at the Music Academy in Detmold, West Germany. Later she studied in Milan. Her first professional engagements were in Hanover and Hamburg.

In 1973, following considerable acclaim for her European performances, Marita Napier began expanding her international career. She appeared in Turin, Hamburg, San Francisco, Madrid and London, where she sang in Schoenberg's *Gurrelieder* under Zubin Mehta. In the 1973/74 season she made her first appearance at The Royal Opera House, Covent Garden in *Der Ring Des Nibelungen*, and as Leonore in *Fidelio*. In the same season, she made her debut at La Scala as Sieglinde under Wolfgang Sawallisch, and repeated her success in this role the following year. In 1974 Miss Napier made a sensational debut at Bayreuth, again as Sieglinde. The same year saw her performing in Boston, Minneapolis, San Francisco, Stockholm and San Sebastian. In 1974 she also recorded Beethoven's *Ninth Symphony* (under Ozawa), and the *Gurrelieder* (which had become something of a speciality in her repertoire) conducted by Boulez.

In 1975 Napier made her debut at the Vienna State Opera as Elsa in *Lohengrin*, conducted by Zubin Mehta, and in Berlin as Senta in *Der Fliegende Holländer* at the Deutsche Oper. The following year she added Chrysothemis in *Elektra* to her repertoire, with performances in San Francisco, Belgrade, Basle and Stuttgart.

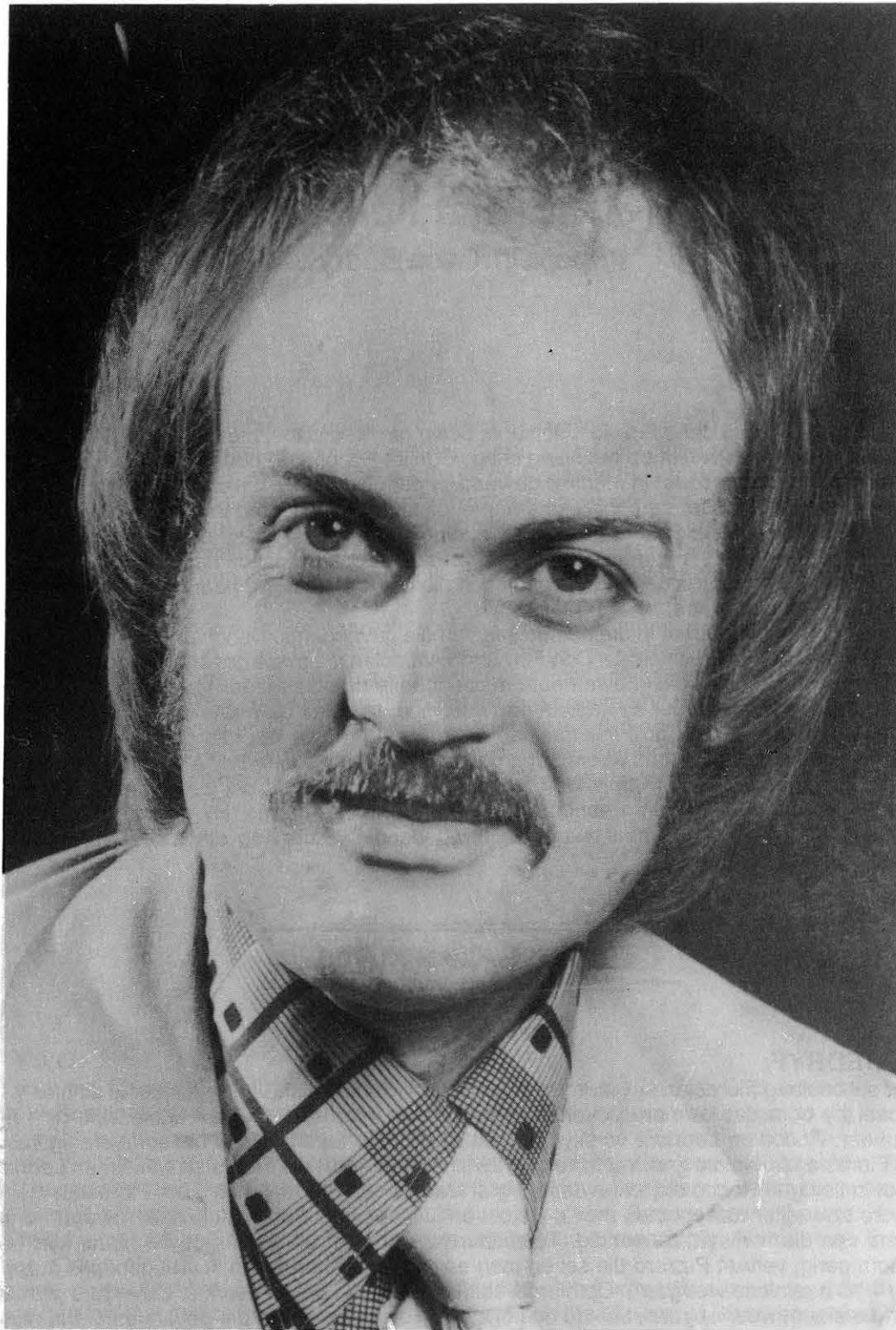
In 1977 Marita Napier returned to the Vienna State Opera as Elsa, Senta and Ariadne, and appeared in Geneva as Agathe in *Der Freischütz*. The following year was a busy one and marked her return to her native Transvaal to sing Abigaille in PACT's *Nabucco*.

For CAPAB Napier sang Senta in 1976, Leonore in *Fidelio* in 1978 and 1981 and Leonora in *La Forza Del Destino* in 1984. In 1983 she appeared in *Die Walküre* as Brünnhilde opposite Leonie Rysanek's Sieglinde for CAPAB, and returned to sing Lady Macbeth for PACT, repeating this role in Montreal.

In 1984 she performed in *Fidelio* in Madrid, *Der Fliegende Holländer* in Berlin and Houston, and in Frankfurt in Rossini's *Stabat Mater*. She also participated in a revival of the rare Kurt Weill opera, *Der Zar Lässt Sich Photographieren*.

Miss Napier's career is international in the true sense of the word and to a degree which very few South African-born singers can match. She sang at the Teatro Colon in Buenos Aires, in Rio de Janeiro (Donna Anna in *Don Giovanni*), in Chile (*Tannhäuser*), at the Paris Opera (*Der Ring Des Nibelungen* and *Mathis Der Maler*). With her debut at the Met she entered the highest ranks of opera singers. This debut took place in 1988 when Miss Napier sang the title role in *Turandot* and took part in the new production of *Der Ring Des Nibelungen*. Her programme for 1988 includes the title roles in *Elektra* and *Fidelio*. This year Miss Napier will also sing all three Brünnhildes in *Der Ring* — in Dallas, Stockholm and Venice.





**GEORGE KOK**

GEORGE KOK is al geruime tyd een van Suid-Afrika se vernaamste operakunstenaars. Hy het onder Nellie du Toit gestudeer en hom in 1968 by TRUK-Opera aangesluit en sedertdien onmeetbaar baie tot die professionele aansien van die geselskap bygedra. As karaktertenoor geniet hy landwyd aansien en hy het homself ook as operaregisseeur bewys. Rolle in die tenoor se repertorium sluit Cassio (*Otello*), Aegisthus (*Elektra*), Orlovsky (*Die Fledermaus*), David (*Die Meistersinger von Nürnberg*), die titelrol in *Peter Grimes*, Herodes in *Salome* (waarvoor hy in 1985 Nederburg se operatoekenning gewen het), Benoit en Alcindoro (*La Bohème*) en Incredibile in *Andrea Chénier*. George Kok het ook in 1978 Nederburg se toekenning gewen, asook in 1985 die AA Vita-toekenning en in 1987 die Solomon-toekenning. Hy is in 1985 as senior solis van TRUK aangestel.

George Kok has long established himself as one of South Africa's most respected operatic artists. A pupil of Nellie du Toit, Kok joined PACT Opera in 1968 and has since then contributed immeasurably to the professional standing of the company. As a character tenor he has built a wide and distinguished reputation, and has also acquitted himself as an opera director. Roles in the tenor's repertoire have included Cassio (*Otello*), Aegisthus (*Elektra*), Orlovsky (*Die Fledermaus*), David (*Die Meistersinger von Nürnberg*), the title role in *Peter Grimes*, Herodes in *Salome* (for which he was awarded the 1985 Nederburg Opera award), Benoit and Alcindoro (*La Bohème*) and Incredibile in *Andrea Chénier*. George Kok has also won the 1978 Nederburg Award, the 1985 AA Vita Award and the Solomon Award (1987). He was appointed senior soloist with PACT in 1985.

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# FIDELIO

## DIE VERHAAL

Opera in Twee Bedrywe

### EERSTE BEDRYF:

In die eerste toneel vind ons die deurwag, Jacquino, besig om Marzeline, die dogter van die opsigter, Rocco, die hof te maak. Sy is egter verlief op hul nuwe kneg, Fidelio. Rocco tree nou binne, gevolg deur Fidelio. Die kneg is in werklikheid Leonore wat in manlike gewaad by die opsigter kom werk het om sodoende te probeer vasstel of haar man, 'n slagoffer van politieke tirannie, gevange gehou word in die kerkers van die tronk. Tot Leonore se verleentheid kondig Rocco die toekomstige huwelik tussen sy dogter en Fidelio aan. Later, wanneer Rocco vertel van 'n sterwende gevangene, vermoed Leonore dat dit haar man, Don Florestan, is en smee Rocco om haar saam te neem op sy rondtes in die tronk. Hy belowe haar dat hy toestemming van die goewerneur, Don Pizzaro, sal vra.

Die tweede toneel speel hom af in die binneplaas van die gevangenis. Don Pizzaro ontvang 'n brief waarin hy in kennis gestel word dat die minister, Don Fernando, van plan is om die gevangenis te kom inspekteer. As gevolg van hierdie nuus besluit die goewerneur om onmiddellik ontslae te raak van sy groot vyand, Florestan, en sy dood te bespoedig. Hy stuur sy kaptein om 'n trompet te blaas as waarskuwing wanneer die minister arriveer en beveel Rocco om 'n graf in Florestan se kelder te grawe. Hierdie gesprek word deur Leonore afgeluister en sy gee haar gevoelens weer in 'n groot scena (Abscheulicher! – "Afskuwelike!") wat eindig met 'n smeekebed om moed en hulp (Komm Hoffnung). Sy smee Rocco dat die gevangenes 'n paar oomblikke toegelaat word om die daglig te sien aangesien dit so 'n pragtige dag is. Hy gee sy toestemming en die verheugde gevangenes verskyn, maar wanneer 'n woedende Pizzaro op die toneel verskyn, word hulle onmiddellik teruggestuur.

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**POUSE – 20 MINUTES**

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### TWEEDE BEDRYF:

In sy donker sel beklaag Florestan sy bittere lot (Gott, welch' Dunkel hier -- "Hoe donker is dit hier"). Soos in 'n droom verbeel hy hom dat Leonore gekom het om hom te red, maar hy sak uiteindelik in 'n moedelose beswyming neer. Rocco en Leonore verskyn nou en sy probeer tevergeefs in die sombere lig vasstel of die gevangene Florestan is. Ná die graf wat hulle gegrawe het, klaar is, word Florestan wakker en Leonore herken sy stem. Met 'n fluit gee Rocco die teken dat die graf klaar is en Pizzaro verskyn om Florestan met sy dolk te dood. Leonore tree egter tussenbeide met 'n pistool en juis op hierdie oomblik is daar 'n veraf trompetgeskal wat die koms van die minister aankondig. Terselfdertyd storm Jacquino in met die nuus. Met Leonore se pistool op hom gerig, verlaat Pizzaro die sel en man en vrou word herenig in 'n vreugdevolle duo (O namenlose Freude – "O naamlose vreugde"). Op hierdie stadium word die Derde Leonore Ouverture geïnterpoleer.

Wanneer die skerm weer opgaan, bevind ons ons in die binneplaas van die gevangenis. Die minister, Don Fernando, proklameer dat hy gekom het om geregtigheid te laat geskied. As Florestan verskyn, is hy verbaas om sy ou vriend weer te sien van wie hy lank vermoed het dat hy dood is. Rocco stel Leonore aan die minister voor en vertel van haar heldedaad. Pizzaro word gearresteer en weggelei om te boet vir sy wandade terwyl 'n taamlike ontugterde Marzeline vertroosting vind in die arms van Jacquino. Leonore verwyder die kettings van Florestan en die opera eindig met 'n jubelende ensemble ter ere van die edele opoffering van Leonore.

Met erkenning aan die Afrikaanse Operagids.



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# FIDELIO

## SYNOPSIS

Opera in Two Acts

### ACT ONE:

In the first scene the doorkeeper Jacquino, is courting Marzeline, the jailor, Rocco's daughter. But she is in love with their recently appointed servant, Fidelio. Rocco enters, followed by Fidelio. The latter is in reality Leonore, disguised as a man, who has come to work for Rocco to try and find out whether her husband, Don Florestan, a victim of political tyranny, is being held in the prison dungeons. Rocco announces the forthcoming marriage of his daughter to Fidelio, much to Leonore's embarrassment. Later, when Rocco speaks about a dying prisoner, Leonore suspects him to be Florestan, her husband, and begs Rocco to allow her to accompany him on his prison rounds. He promises her to ask permission from Don Pizzaro, the Governor of the State-Prison.

The second scene opens with Don Pizzaro receiving a letter informing him that Don Fernando, the Minister, plans to inspect the prison. The Governor now decides to get rid of his arch-enemy, Florestan. He sends a trumpeter to keep watch and sound the alarm when the Minister arrives, and commands Rocco to dig a grave in Florestan's dungeon. This conversation is overheard by Leonore and she expresses her feelings in an aria (*Abscheulicher*) which ends in a prayer for courage and rescue (*Komm Hoffnung*). She begs Rocco to allow the prisoners to enjoy the daylight for a few moments seeing that it is such a lovely day. Rocco gives his permission and the rejoicing prisoners appear, only to be sent back immediately when a furious Pizzaro appears on the scene.

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### INTERVAL – 20 MINUTES

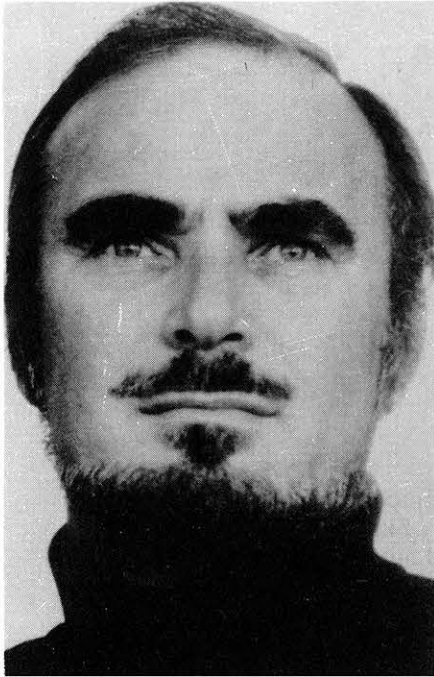
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### ACT TWO:

In his dark cell Florestan bemoans his lot (*Gott, welch' Dunkel hier!* – "Oh God, how dark it is!"). As if in a dream, he imagines Leonore coming to his rescue. Rocco and Leonore now appear to dig the grave. Leonore tries to establish the prisoners identity, and recognises his voice. Pizzaro enters the vault and draws his dagger for the fatal burst. Leonore throws herself in his way and points a loaded pistol at him. At this moment a trumpet call announcing the Minister's arrival is heard and Jacquino appears to affirm the news.

Florestan is saved and with Leonore's pistol still pointed at him, Pizzaro leaves the cell. Husband and wife are joyfully reunited (*O namenlose Freude* – "Oh, joy beyond expressing"). At this stage the Third Leonore Overture is interpolated.

The next scene is in the prison courtyard. The minister, Don Fernando, announces that the purpose of his visit is to see to it that justice be done. Florestan appears and the Minister of State recognises his friend, whom he believed dead. Rocco tells him about Leonore's heroic deed. Pizzaro is arrested and taken away. A disillusioned Marzeline finds comfort in Jacquino's arms. To Leonore is assigned the joyful task of freeing her husband from his chains. A chorus of rejoicing brings the opera to a close.



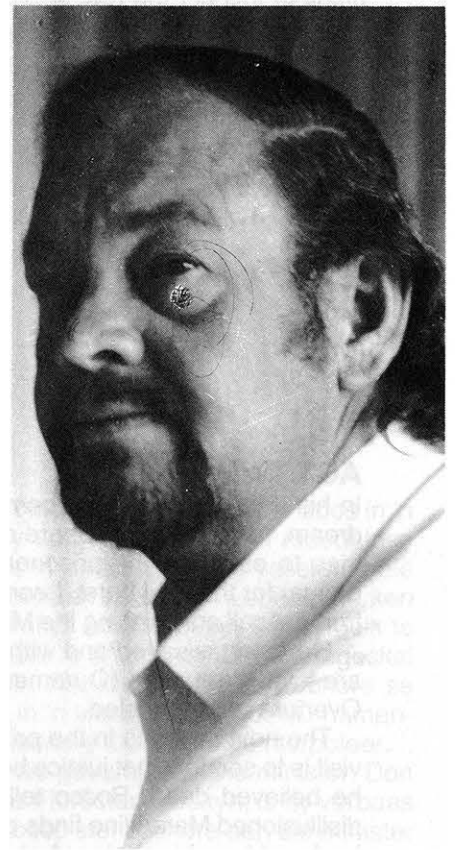
**ØYSTEIN LILTVED**

Øystein Liltved was born in Norway, he studied at the Academy of Music in Vienna and his first permanent engagement was at the Basle Opera House in Switzerland. Since then he has sung numerous operas in Austria, Germany, Sweden, USA, Iran, Spain in addition to giving recitals, broadcasting and appearing on television. He was permanently engaged as leading bass at the Royal Opera House in Stockholm. He sang the role of Hagen in GÖTTERDÄMMERUNG in both the German and English productions of the RING at the International Wagner Festival, at the 3 500 seat opera house in Seattle, Washington. This is the only opera house in the world that regularly presents the RING-cycle in both languages. Recently he had great success singing arias from DON CARLOS and NABUCCO with the Royal Philharmonic Orchestra in London. He has also directed the very successful productions of DIE ENTFÜHRUNG AUS DEM SERAIL, COSI FAN TUTTE and DIE ZAUBERFLÖTE for the Roodepoort City Opera. He recently sang in 30 different centres in Europe. He is the winner of the 1986 Nederburg Prize in Natal.

Øystein Liltved is in Noorweë gebore en het aan die Musiekakademie in Wenen studeer. Sy eerste permanente aanstelling was aan die Basel Operahuis in Switserland. Sedertdien het hy in verskeie operas in Oostenryk, Duitsland, Swede, die VSA, Iran en Spanje gesing en het ook in konserte en vir radio en televisie opgetree. Hy was die permanente hoofbas aan die Koninklike Operahuis in Stockholm. Gedurende Julie en Augustus 1983 het hy die rol van Hagen in GÖTTERDÄMMERUNG vertolk in beide die Duitse en Engelse produksies van die RING tydens die Internasionale Wagner-fees in die 3 500-sitplek operahuis in Seattle, Washington. Dit is die enigste operahuis ter wêreld wat gereeld die RING-siklus in beide tale aanbied. Hy het sukses behaal deur arias uit DON CARLOS en NABUCCO saam met die Koninklike Filharmoniese Orkes in Londen te sing. Hy was ook die regisseur van die suksesvolle produksies van DIE ENTFÜHRUNG AUS DEM SERAIL, COSI FAN TUTTE en DIE ZAUBERFLÖTE vir die Roodepoort Stadsopera. Hy is die wenner van die 1986 Nederburgprys in Natal. Hierdie is sy sesde seisoen vir die Roodepoort Stadsopera.

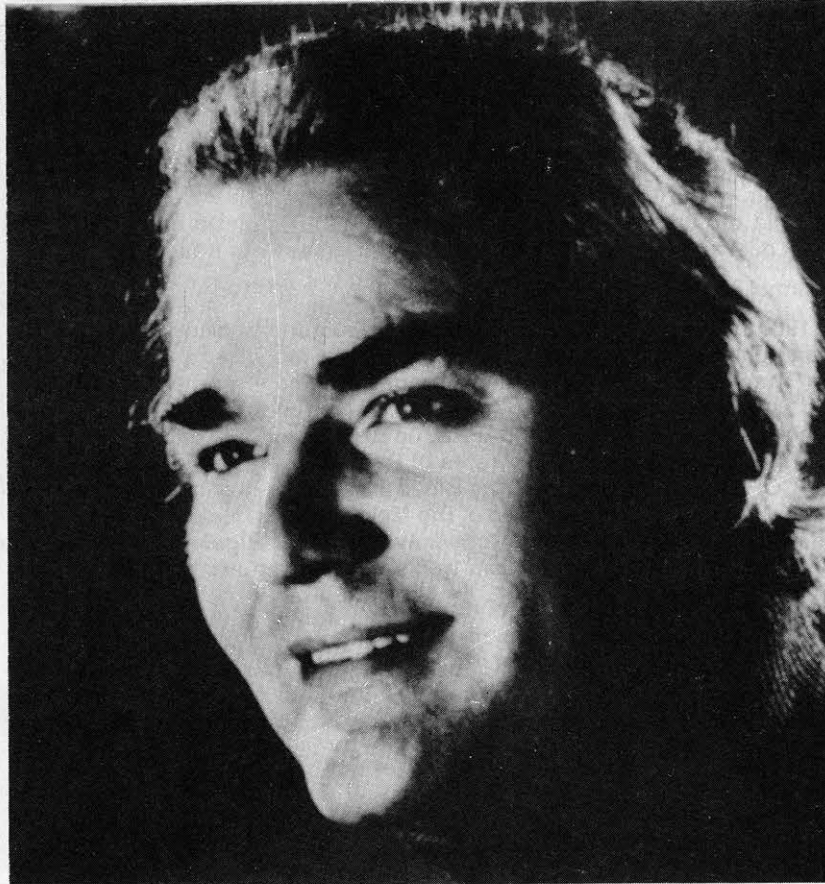
Hans van Heerden's appointment as chief baritone at the well-known German opera house Frankfurt-am-Main was a highlight in his European career of ten years. Van Heerden, born in Pretoria, went to Europe in 1961 to further his studies in singing with prof. Maria Hittorff in Vienna. He was chief baritone of the opera houses of Ulm, Bonn, Wiesbaden and Frankfurt from 1963 to 1970; with guest appearances in Aachen, Münster, Düsseldorf, Karlsruhe, Mannheim, Cologne and Munich. In South Africa he sang for all four Arts Councils, as well as SWAPAC, and is Head of Opera of PACOFS since 1978. His opera repertoire is extensive — from the great Verdi roles such as Rigoletto, Jago, Germont and Falstaff to Puccini's Scarpia (113 performances) and Marcello. Alfio and Tonio in CAVELLERIA RUSTICANA and I PAGLIACCI, Escamillo in CARMEN, Bartolo in IL BARBIERE DI SIVIGLIA, Leporello in DON GIOVANNI and the father of HÄNSEL UND GRETEL are all roles which prove his versatility. He also received acclaim for comical roles in DIE FLEDERMAUS, THE MERRY WIDOW, THE GYPSEY BARON and THE STUDENT PRINCE. He performed with Marita Napier in CAPAB's DER FLIEGENDE HOLLÄNDER (his first Wagner role apart from Kurwenal up to now) and Beethoven's FIDELIO. With the opening of the Sand du Plessis Theatre in August 1985 he sang the title role of NABUCCO (a role which he has sung 73 times). THE TALES OF HOFFMAN by Offenbach is also one of the operas which he will never forget; he has sung the four baritone roles 128 times! He has received the Nederburg Opera Prize five times; in 1973, 1979 and 1981 in the OFS; in 1983 for RIGOLETTO in Natal and in 1985 for his NABUCCO with the inauguration of the Sand du Plessis Theatre in Bloemfontein. For his appearance for the ROODEPOORT CITY OPERA IN DER FREISCHÜTZ, he was nominated for a Mutual Vita Award. This is his sixth appearance for the Roodepoort City Opera.

Hans van Heerden se aanstelling as hoofbariton aan die bekende Duitse operahuis Frankfurt-am-Main was 'n hoogtepunt van sy 10-jaar lange Europese loopbaan. Van Heerden, 'n Pretorianer van geboorte, is in 1961 na Europa vir verdere sangstudie, onder meer by prof Maria Hittorff in Wenen. Van 1963 tot 1970 was hy hoofbariton aan die operahuis van Ulm, Bonn, Wiesbaden en Frankfurt; met gasoptredes o.a. in Aachen, Münster, Düsseldorf, Karlsruhe, Mannheim, Keulen en München. In Suid-Afrika het hy vir al vier Streeksrade gesing, asook vir SWARUK en is sedert 1978 Hoof van Opera by SUKOV'S. Sy operarepertoire is besonder wyd — van die groot Verdi-rolle soos Rigoletto, Jago, Germont en Falstaff tot Puccini se Scarpia (113 opvoerings) en Marcello. Alfio en Tonio in CAVELLERIA RUSTICANA en I PAGLIACCI, Escamillo in CARMEN, Bartolo in IL BARBIERE DI SIVIGLIA, Leporello in DON GIOVANNI en die vader van HANSIE EN GRIETJIE is almal rolle wat sy veelsydigheid bewys. Hy het ook besonder goed met komiese rolle in DIE FLEDERMAUS, THE MERRY WIDOW, THE GYPSEY BARON en THE STUDENT PRINCE gevaar. Vir SUKOV'S-Opera het hy al die regie vir HANSIE EN GRIETJIE en THE STUDENT PRINCE behartig. Saam met Marita Napier het Hans van Heerden opgetree in Kruik se DER FLIEGENDE HOLLÄNDER (sy enigste Wagner-rol behalwe Kurwenal tot dusver) en Beethoven se FIDELIO. Met die opening van die Sand du Plessis-teater in Augustus 1985 het hy die naamrol NABUCCO gesing; 'n rol wat hy tot nou al 73 keer gesing het. DIE VERHALE VAN HOFFMAN, deur Offenbach is ook een van die operas wat hy nooit sal vergeet nie, hy het die vier baritonrolle 128 keer gesing. Hy het reeds vyf keer die Nederburg vir Opera ontvang; in 1973, 1979 en 1981 in the OVS; in 1983 vir RIGOLETTO in Natal en in 1985 vir NABUCCO met die inwyding van die Sand du Plessis-teater in Bloemfontein. Vir sy optrede vir die ROODEPOORT STADSOPERA IN DER FREISCHÜTZ is hy vir 'n Mutual Vita-prys genomineer. Hierdie is sy sesde optrede vir die Roodepoort Stadsopera.



**HANS VAN HEERDEN**





**WERNER NEL**

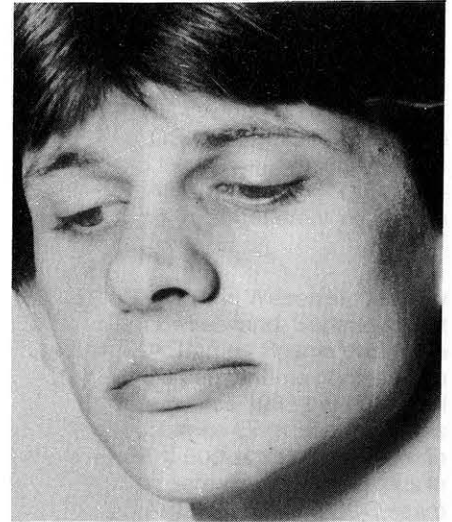
Werner Nel is in 1941 in Stettin, Duitsland gebore. Nadat hy aan die Hoërskool Grens in Oos-London matrikuleer, studeer hy aan die Universiteit van Rhodes en ontvang sangonderrig van professor Georg Gruber. In 1969 ontvang hy beurse van SAMRO en die Deutsche Akademische Austauschdienst om sy studies aan die Hochschule für Musik in München voort te sit. In 1970 verower hy 'n prys by die Internasionale Sangkompetisie te Hertogenbosch in Holland en in 1971 word die Mendelssohn Prys vir Sang in Berlyn aan hom toegeken. In dieselfde jaar sluit hy hom by die Gelsenkirchen Stadttheater aan en tot met sy terugkeer na Suid-Afrika in 1974 het hy in verskeie opnames vir radionetwerke in Europa opgetree. In 1976 maak hy sy debuut by die Wigmore Hall, London met Geoffrey Parsons. Werner Nel is veral bekend vir sy uitmuntende talent om lieder te sing en het alreeds Die Schöne Müllerin, Kindertotenlieder en Die Winterreise herhaaldelik uitgevoer. Hy is tans Professor in Sang aan die Potchefstroomse Universiteit en hierdie is sy sesde optrede vir die Roodepoort Stadsopera.

Werner Nel was Born in Stettin, Germany. After having matriculated from the Grens High School in East London, he studied singing under prof. Georg Gruber at Rhodes University. He received a bursary from SAMRO in 1969 and the Deutsche Akademische Austauschdienst to further his studies in singing at the Staatliche Hochschule für Musik in Munich. In 1970 he won a prize at the International Singing Competition which is held annually at the Hertogenbosch in Holland. In 1971 he won the Mendelssohn Prize for singing in Berlin. In the same year he joined the Gelsenkirchen Stadttheater and until his return to South Africa in 1974 he made several broadcasts for various networks in Europe. On his return he accepted a lecturing post at Potchefstroom University where he still lectures today. On his return visit to Europe in 1976, he made his debut at the Wigmore Hall, London with Geoffrey Parsons. In 1974 he and Pieter de Villiers were approached by PACT to perform Die Winterreise. He has made several appearances with the SABC Symphony Orchestra on television and has also appeared at the Tuinhuis on the invitation of the then State President, dr Diederichs. Being a renowned lieder singer he has sung Die Schone Müllerin, Kindertotenlieder and Die Winterreise on various occasions. This will be Werner Nel's sixth appearance for the Roodepoort City Opera.

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Duncan Bouwer is in 1960 in Springs gebore en voltooi sy skoolopleiding in Boksburg. Gedurende 1979-1982 studeer hy aan die RAU en neem deel aan **A Funny thing happened on the way to the forum** en **Barnum**, produksies deur Joan Brickhill en Louis Bourke. Hy studeer sang onder Joyce Barker in Johannesburg aanvanklik, maar verhuis in 1984 na Kaapstad waar hy nou by Wayne Long sangonderrig ontvang. Terwyl hy in die ad hoc koor van KRUIK sing, neem hy ook deel aan verskeie kinderteaterproduksies. In 1986 tree hy vir TRUK op in **Pirates of Penzance** en in 1987 vir SUKOVS in **Hello Dolly**. In 1987 sluit hy aan by die permanente koor van KRUIK en, het alreeds opgetree in produksies soos **Die Meistersinger**, **Faust**, **Lucia di Lammermoor**, **Rosenkavalier**, **Aïda**, **Rigoletto** en **Die Zauberflöte**. Hy neem ook deel aan operawerkswinkels vir die Universiteit van Kaapstad en KRUIK.

Duncan Bouwer was born in 1960 in Springs and went to school in Boksburg. He studied at RAU from 1979-1982 and participated during this period in Brickhill-Bourke productions **A funny Thing Happened On The Way To The Forum** and **Barnum**. Initially he studied singing with Joyce Barker and when he moved to Cape Town in 1984, Wayne Long became his singing teacher. While singing in the ad hoc chorus CAPAB, he did various children's theatre productions. For PACT he sang Frederic in **The Pirates of Penzance** in 1986 and Barnaby in **Hello Dolly** for PACOFS in 1987. In April 1987 he joined the permanent chorus of CAPAB, singing one of the Lehrbuben in their production of **Die Meistersinger**. He also sang in productions like **Faust**, **Lucia di Lammermoor**, **Rosenkavalier**, **Aïda**, **Rigoletto** and **Die Zauberflöte**. He participated in UCT-CAPAB opera workshops, singing extracts from Mozart's **Il Seraglio** and **Verdi's Rigoletto**.



**DUNCAN BOUWER**

---

Sally du Randt Matrikuleer in 1983 aan die Silverstone Hoërskool in Pretoria en begin reeds hier haar sangstudies onder leiding van Mary-Anne van Rensburg.

In 1985 skryf sy in vir die BA (Mus)-graad aan die P.U. vir CHO waar sy ook haar formele sangstudies begin onder leiding van Werner Nel. Gedurende die daaropvolgende jare word verskeie beurse van die P.U. vir CHO aan haar toegeken. In haar derde jaar (1987) wen sy die ATKV se kategorieprys vir sang in die Forte kompetisie en onderskei haar verder deurdat die Oude Meester Stigting se prys vir sang aan haar toegeken word. Hierdie prys behels ook 'n optrede met die Kaapstadse Simfonie-orkes en begin 1988 vervul sy hiedie verpligting suksesvol.

Net voor hierdie geleentheid was sy bevoorreg om een van die sangstudente te wees wat professor Hanno Blaschke gekeur het vir die Stembvormingskursus te Potchefstroom in Julie 1987. Hierdie ervaring het grootliks bygedra tot haar algemene vorming as sangeres.

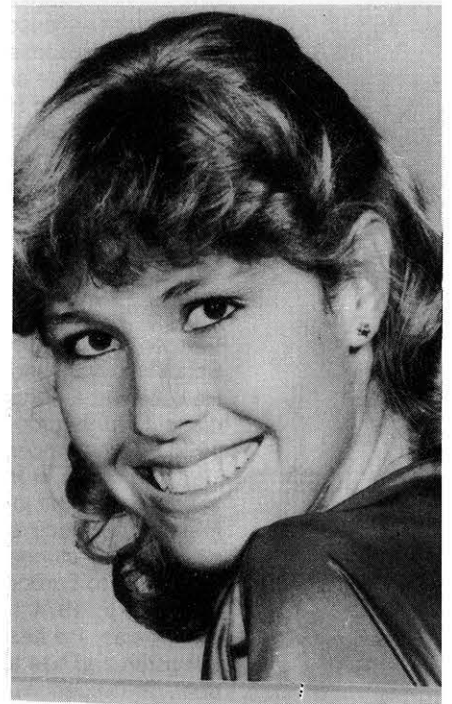
Hierop volg 'n optrede saam met die Pro Musica Orkes onder leiding van Weiss Doubell. Hierdie Transvaalse debuut met Mozart se Exultate Jubilate was 'n besondere hoogtepunt vir die jong sangeres. Kritici het dit besonder hoog aangeslaan.

Haar rol as Marzellina in Beethoven se FIDELIO is haar operadebuut.

Sally du Randt matriculated in 1983 at Hoërskool Silverton in Pretoria where she started singing lessons with Mary-Anne van Rensburg.

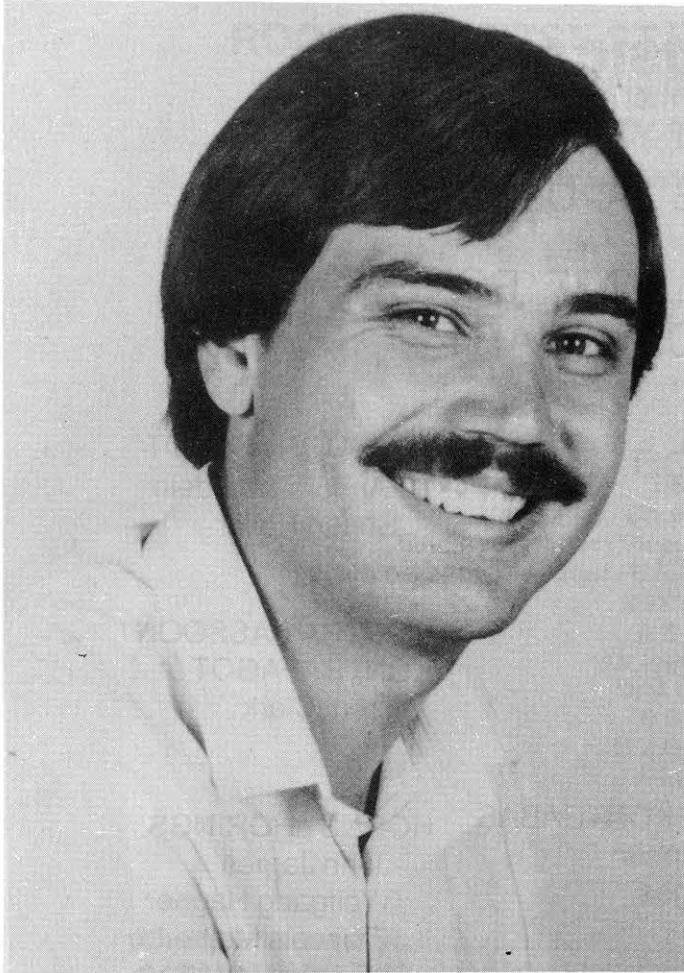
In 1985 she entered the University of Potchefstroom for a BA (Mus) degree and formal singing lessons with Werner Nel. Since then she has already received bursaries from the University and in 1987 she was a winner in the ATKU Competition, FORTÉ. As part of an Oude Meester Award she received earlier this year, she performed with the Cape Town Symphony Orchestra. In July 1987 she attended Professor Hanno Blaschke's master classes and this experience has played an important part in her general training as a singer. In May 1988 she made her debut in the Transvaal with Weiss Doubell and the Pro Musica Orchestra in a highly successful performance of Mozart's Exultate Jubilate.

Being Marzelline in this production of FIDELIO is Sally's debut in the world of opera.



**SALLY DU RANDT**





**COERT GROBBELAAR**

---

Coert Grobbelaar was born in Johannesburg. He matriculated in 1982 at Hoërskool President, Ridgeway. After his school career he started studying law at the RANDSE AFRIKAANSE UNIVERSITEIT where he joined the University Choir with Chris Swanepoel as conductor. During 1983-84 he received the Wiggett Trophy and the Dennis van Schoor Trophy at the Johannesburg Eisteddfod. In 1985 he started formal singing lessons with Dawn Brown. Earlier this year he sang in *Le Nozze di Figaro* for the Roodepoort City Opera.

Coert Grobbelaar is in Johannesburg gebore. Hy matrikuleer in 1982 aan die Hoërskool President, Ridgeway. Daarna sit hy sy studies aan die RANDSE AFRIKAANSE UNIVERSITEIT in regsgeleerdheid voort. Gedurende sy studiejare was hy vir vier jaar lank lid van die Universiteitskoor olv Chris Swanepoel. Toekennings, waaronder die Wiggett-wisseltrofee vir seuns 17-18 jaar en die Dennis van Schoor-wisseltrofee in die ope-afdeling vir tenore, is by kunstwedstryde in Johannesburg aan hom toegeken. Hy begin in 1985 met formele sangonderrig by Dawn Brown. Coert het vroeër vanjaar as lid van die Dubbelkwartet in *Le Nozze di Figaro* vir die Roodepoort Stadsopera opgetree.



**JOHAN VAN DEN HEEVER**

---

Johan van den Heever het in 1980 by TRUK aangesluit en sedertdien as 'n lid van die Permanente Operakoor in alle opera- en musiekblspel-produksies opgetree.

Kleiner rolle wat die bariton vir TRUK gesing het sluit die Kommissaris (*Madame Butterfly*), die Sersant (*La Bohème*), en die Sigeuner (*Il Trovatore*) in, asook verskeie rolle as plaasvervanger.

In 1987 het hy Marco gesing in 'n skoolproduksie van *Gianni Schicchi* en in die afgelope produksie van *OTELLO* het hy die rol van die BoodsAPPER vertolk. Hy studeer tans sang by Hantie Prins.

Johan van den Heever joined PACT's permanent chorus in 1980 and has since performed in all their operas and musicals. He also sang smaller roles in *Madame Butterfly*, *La Bohème*, *Il Trovatore* and has studied several parts as understudy. In 1987 he sang Marco in *Gianni Schicchi* and in PACT's latest production of *Otello*, he sang the part of the Messenger. He is currently studying with Hantie Prins.

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# PRO MUSICA \*

(with additional guest musicians / met aanvullende gasspelers)

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MUSIC DIRECTOR: **WEISS DOUBELL**

KONSERTMEESTERES:  
LEADERS: **CHARLOTTE POTGIETER,  
ROELOF SWART**

## VIOLIN / VIOOL 1

+ Charlotte Potgieter  
+ Joao Branco  
Conrad Visser  
Mariëtte Malherbe  
Bambi Heiberg  
Sean Lancaster  
Athol Swainston-Harrison  
Liesa Shrosbee  
Angus Kerr

## CELLO / TJELLO

+ Human Coetzee  
Bernard Göttert  
David du Plessis  
Shelayne Hendey  
Jaco Viljoen  
Elizabeth Roode

## BASSOON / FAGOT

+ Annora Aberdein  
Stefan Haller

## CONTRA BASSOON / KONTRAFAGOT

Trent Clark

## DOUBLE BASS / KONTRABAS

+ Connie van Alphen  
Norman Sandnes  
Nico Kruger

## HORNS / HORINGS

John James  
Wolfgang Hagner  
+ Francois Malherbe  
Graham McWilliam

## VIOLIN / VIOOL II

+ Roelof Swart  
Sonja Rohde  
Theunis Viljoen  
Irene Gutmayer  
Martina Müller  
Kirsten Schubert  
Janine Ahlers  
Michael Haller

## FLUTE / FLUIT

+ Peter Baird  
Malanie Hofmeyr

## TRUMPET / TROMPET

+ Ben Levy  
Mark Hovy  
Darryl Aberdein

## OBOE / HOBO

+ Alan Jeffrey  
Peter Jaspán

## TROMBONE / TROMBOON

Richard Clark  
Mauritz van Renssen  
Nicholas Green

## VIOLA / ALTVIOOL

+ Jan Henkins  
Jonathan Hendey  
Sean Udál  
Jackie Rees-Davies  
Robyn Hendey  
Rosalind Udál

## CLARINET / KLARINET

+ Pamela Rootenberg  
Alan Thompson

## TIMPANI / POUKE

Bryan Clark

- ★ Permanent Resident Orchestra of the  
Roodepoort City Opera
- ★ Vaste Residentorkes van die  
Roodepoort Stadsopera

+ Principal  
Hoofspeler



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**ERKENNINGS / ACKNOWLEDGEMENTS**

B.R.C. Weldmesh vir/for Draadgordyn/Wire mesh

**FORTHCOMING PRODUCTIONS / KOMENDE AANBIEDINGS**

Aug 7 & 14 — DIE SCHÖPFUNG (Franz Joseph Haydn); Mimi Coertse; Sally du Randt; Dana de Waal; Rouel Beukes; Werner Nel.  
Choirs of / Kore van  
Florida Hoërskool and/en Goudrif Hoërskool  
Pro Musica Orchestra/Orkes  
Conductor / Dirigent: WEISS DOUBELL  
Aug. 21 — CYNTHIA RAIM (Piano/Klavier)  
Nov. 2,4,6,8 — DON GIOVANNI Wolfgang Amadeus Mozart

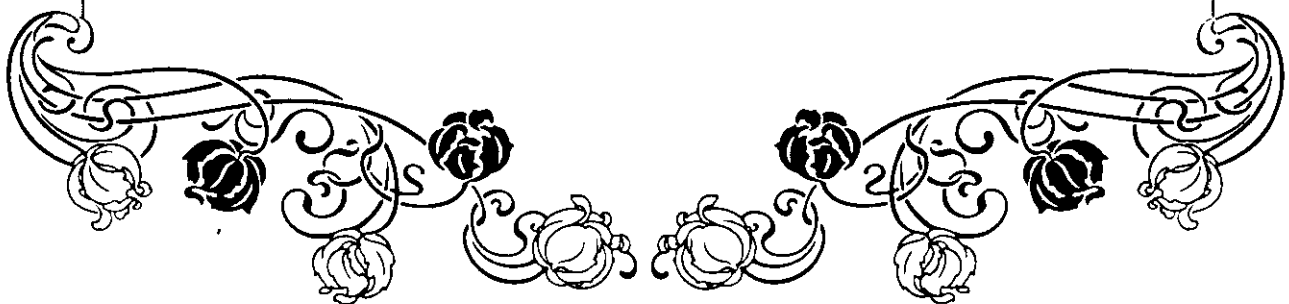


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